

PHILIPPE FOUVET

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Artist -

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Artists of Abraham Lincoln portraits

Paul Philippoteaux

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

The Gettysburg Cyclorama



The High Water Mark

A "cyclorama" was a very popular form of entertainment in the late 1800's, both in America and Europe. These massive oil-on-canvas paintings were mounted in special auditoriums and were enhanced with landscaped foregrounds and life-size figures. The result was a scene that surrounded the viewer, giving it a three-dimensional effect, placing the spectator in the center of the action. Most depicted historic events including battle scenes, religious themes or scenes from great works of literature. Hundreds were painted and exhibited in Europe and America during the 1800's, yet most were lost or destroyed as their popularity died out with the introduction of a more entertaining art form- the movies.

The Gettysburg Cyclorama is one that has survived. This circular canvas painting portrays the fury of the final Confederate assault on July 3, 1863, commonly referred to as "Pickett's Charge". The culmination of the battle was captured on canvas by the French artist Paul Philippoteaux, a professional cyclorama painter and artist. Philippoteaux was not present at the height of the battle and was not able to come to Gettysburg until 1879. At that time he had been contracted by several entrepreneurs to paint this monumental work for a special display in Chicago. Knowing very little about the battle and the events of July 3, 1863, Philippoteaux arrived in Gettysburg in 1879 armed only with a sketchbook, pencils, pens, and a simple guide book to help him locate the site. The artist spent several weeks on the battlefield, visiting and making sketches. He also interviewed numerous participants and contacted a local photographer to make a panoramic photographic record of the area for use as a background for the painting. These are some of the earliest detailed photographic images of Cemetery Ridge, the Angle and "High Water Mark", and the field of Pickett's Charge. Armed with a huge amount of information, Philippoteaux returned to his studio where he immediately set about laying out the great work. A team of assistants helped him sketch out every detail including soldiers, trees, and stone walls, and then set about applying tons of oil paint. The phenomenal work took almost two years to complete.

The "Cyclorama of the Battle of Gettysburg" opened to the public in Chicago in 1882, complete with a three-dimensional earthen foreground littered with the relics of battle, stone walls, shattered trees and broken fences. Visitors were awed by the painting's spectacular realism. Even veterans of the battle such as General John Gibbon, wrote of its splendor. It received such public acclaim that Philippoteaux was contracted to paint a second version of his monumental work, which opened in Boston two years later. This Boston version was brought to Gettysburg by a local entrepreneur for the 1913 Anniversary celebration of the battle and has remained here since.

Purchased by the National Park Service in the 1950's, the painting was moved to its present home in 1962. The artistic work underwent a massive restoration that required hours of hand labor to restore water damaged sections of the painting. The project was completed and re-opened for public viewing with the dedication of the National Park Service Visitor Center, which is the Cyclorama Center today. The Gettysburg Cyclorama is 360 feet long, 26 feet high and weighs an estimated 3 tons.

The fate of the other Gettysburg Cycloramas has been less fortunate. The Chicago painting was eventually sold and is in private ownership today, though in desperate need of a home and restoration. Two more versions of the Gettysburg Cyclorama were painted and exhibited, but neither survive. One was cut into sections for use as tents on a Shoshone Indian Reservation after the turn of the century. The fate of the



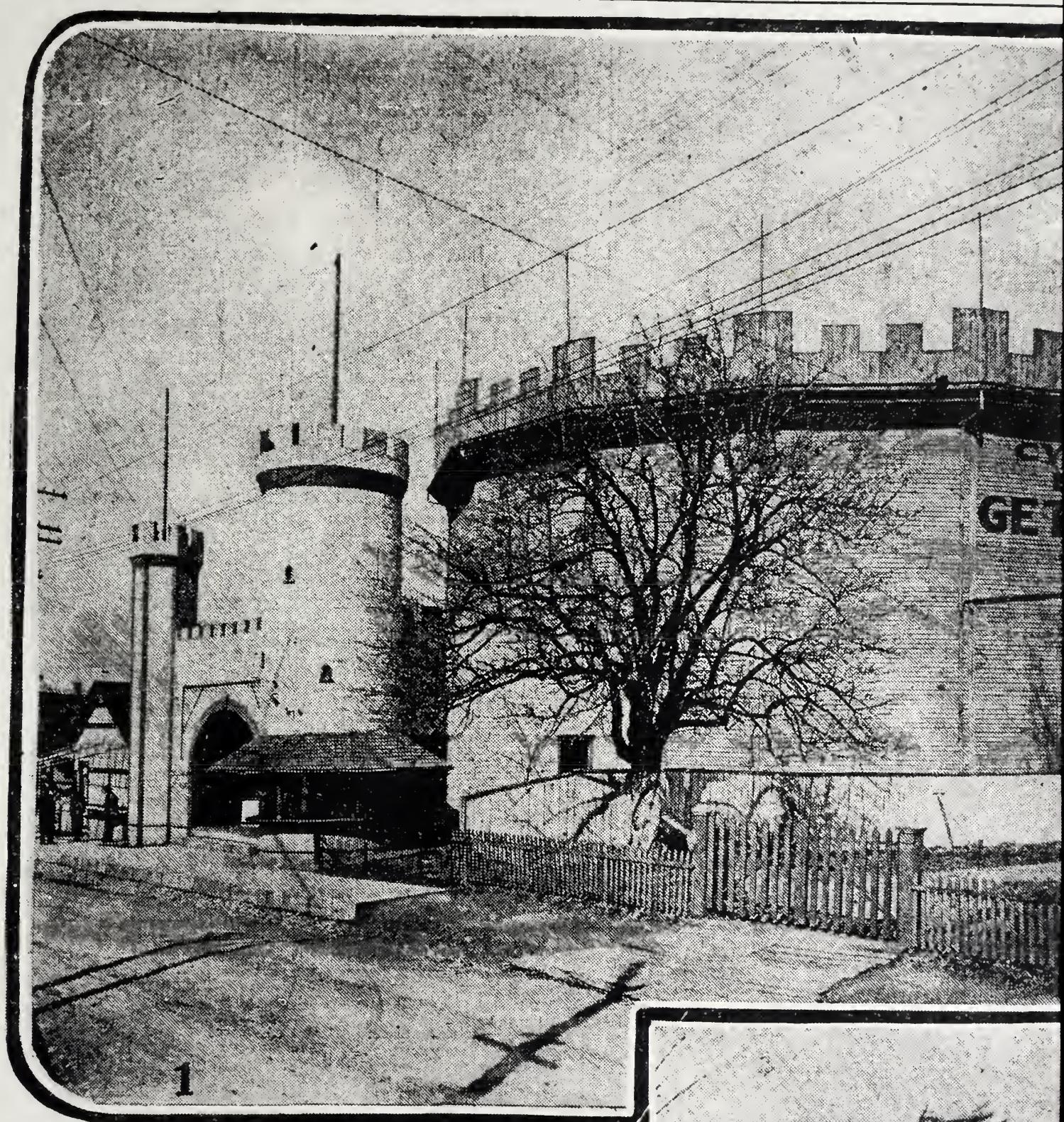
other painting is unknown.

-NPS-

Gettysburg National Military Park
97 Taneytown Road
Gettysburg, PA 17325



DAYTON POSSESSES POWER PREACHMENT ON PREPAREDNESS



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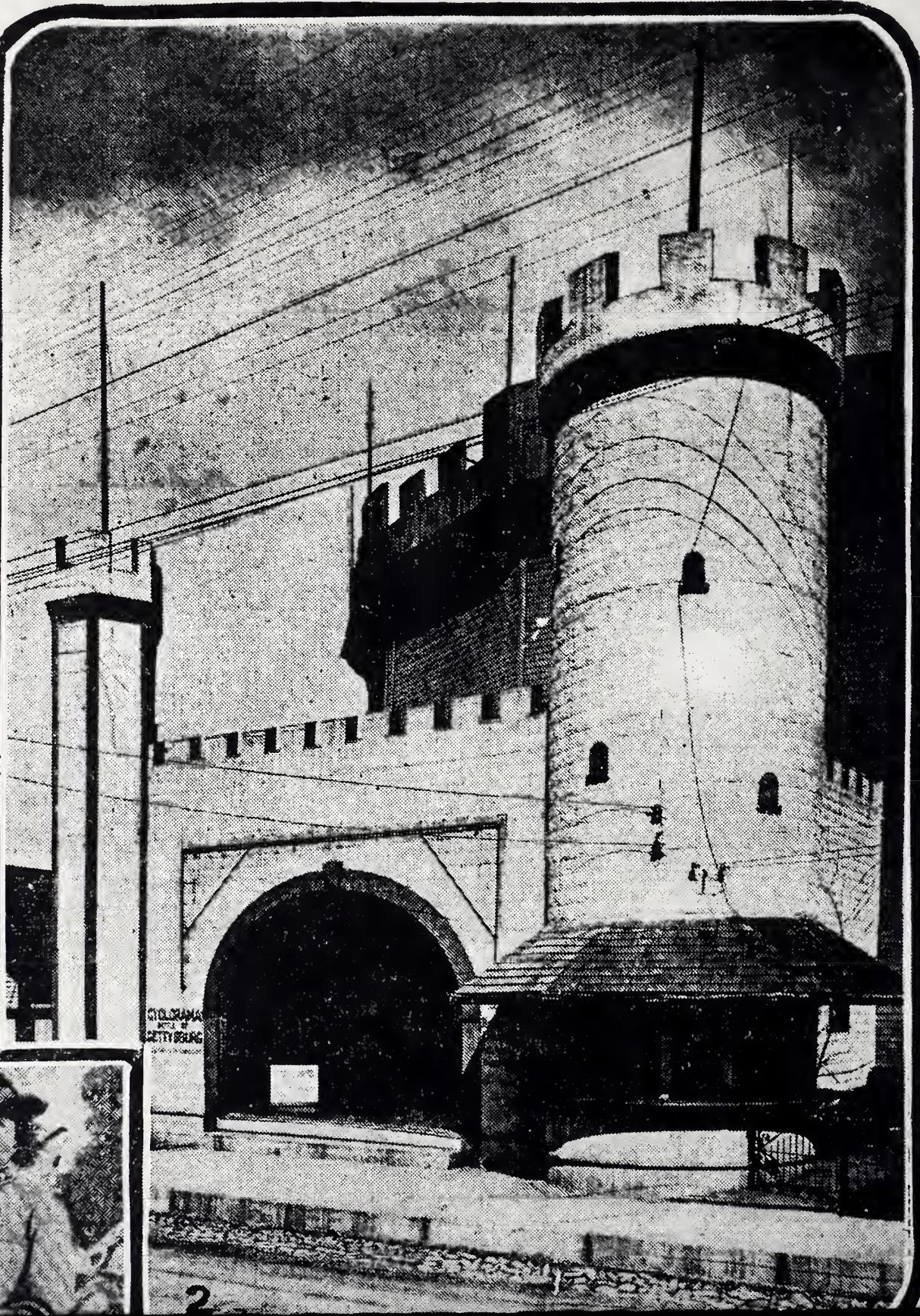
(By Mabel Brown Martin.)
HOW long since you, Mr. and Mrs. Daytonian, have paid a visit to "The Battle of

of whose hazy distance is heightened by the scenes which claim attention between,—scenes which make the breath come faster, and the heart beat to a quickened

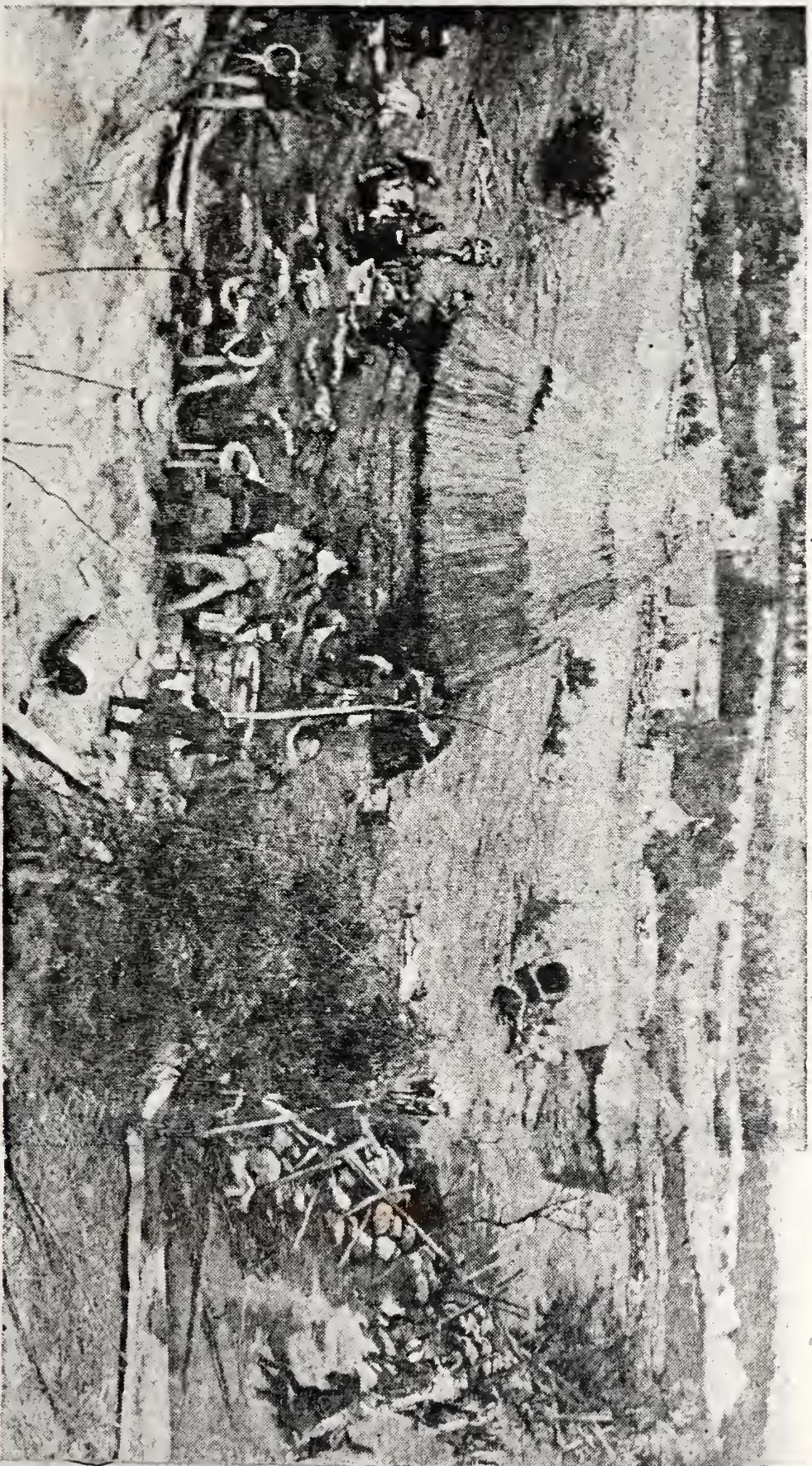


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BATTLE OF GETTYSBURG AT LAKESIDE PRESENTS WAR
AS IT IS, IN ABSOLUTE REALISM — WORLD'S GREATEST
CYCLORAMA ANNUALLY ATTRACTS THOUSANDS.



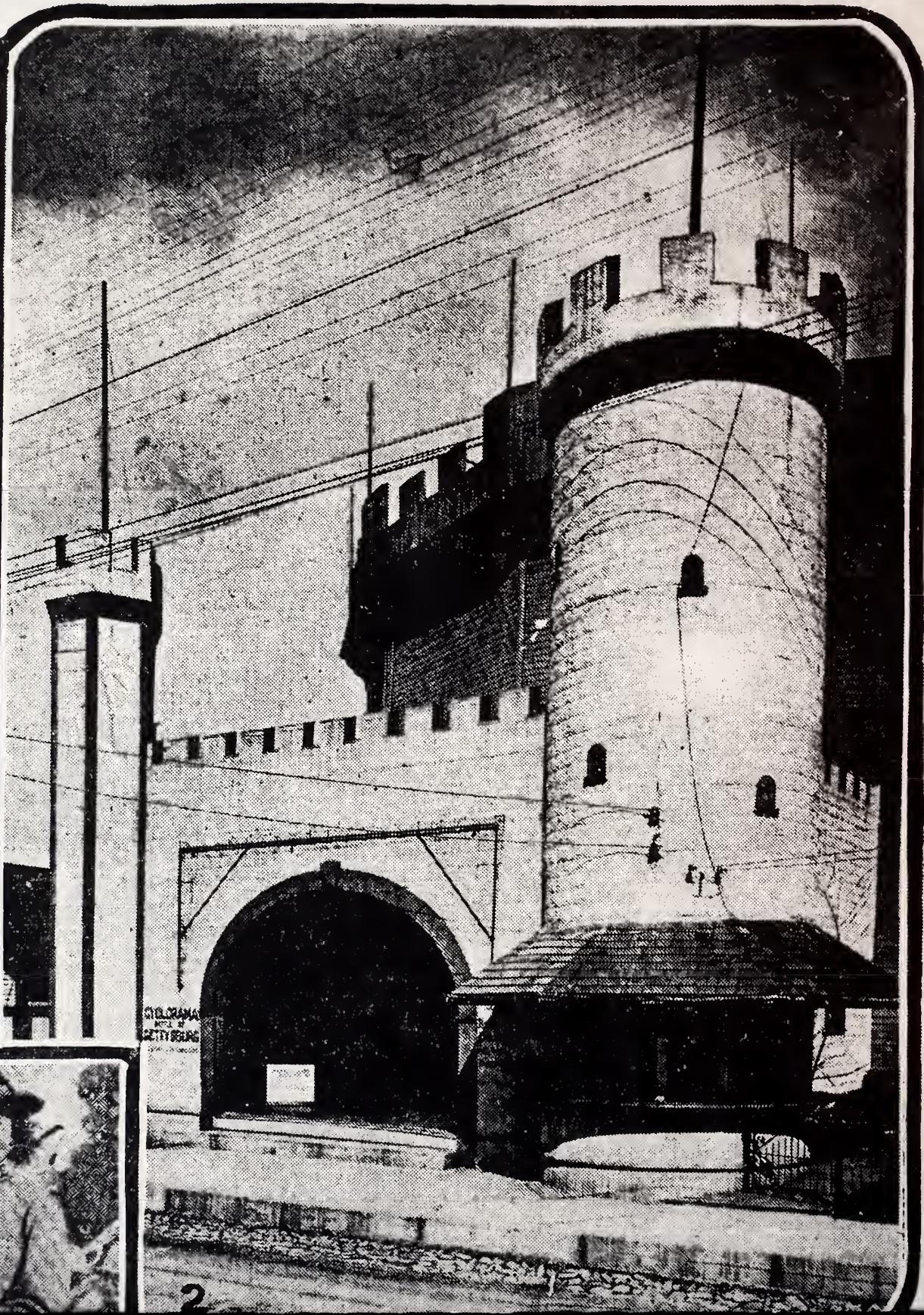
Master of the Cyclorama



The original Cyclorama for which Gettysburg Ave. is named was painted

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AS IT IS, IN ABSOLUTE REALISM — WORLD'S GREATEST
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The original Cyclorama for which Gettysburg Ave. is named was painted by a group of German immigrant artists who specialized in giant canvases.

Mystery of the Cyclorama

By EDWARD MOFFATT
Camerica Staff Writer

WHAT happened to Dayton's Cyclorama? As interest in the Civil War intensifies, many Daytonians will recall with pride that the city that gave birth to the Battle of Gettysburg has a personal experience.

"You grabbed a picture home, asked your Dad for a quarter and took a trolley to the roundhouse next to the Cyclorama," says Gettysburg Ave. in name. What became of it has remained a mystery to most Daytonians.

"Some day it will sold to Japan, where it became a study in military strategy."

"I used to see a Dayton woman, 'I'm in Gettysburg,'

that always used to stand up in smoke, in a wainscote fire.

In a way all three views are right. For there were at least three cycloramas of the Battle of Gettysburg, reports R. Russell Raymond, 202 Raymond Ave., who has made a lifework of the history of the Dayton cyclorama.

Even more important to claims to have the only colored replica of the Dayton painting, his claim is backed by a 50-year-old newspaper clipping.

THE CYCLOMARA has touched off scores of arguments. Actually, Dayton's famed canvas, Miller has said, was purchased by a man named William Miller, a Civil War veteran, a Major in the 10th Ohio Cavalry, Knight, with a friend named George Clegg and two Civil War veterans, David Lee and John H. Miller, who had been members of the 10th Ohio Cavalry, the ravers sometimes believe Miller (or it was first shown July 4 of that year). And they stand it at a time Gettysburg was still a battlefield.

The company hired a group of German immigrant artists headed by a man named Eusebius Wilhelm Heine and directed by William Wernig. The group was to paint a scene, "The Battle of Gettysburg," and to add to it as they painted. One was a horse, another an Indian, and so on and so on. One was a horse, another an Indian, and so on and so on.

The group painted the Battle of Atlanta and the Battle of Lookout Mountain as well as many pastoral scenes. And there is evidence they split up and some painted another cyclorama.

Battle of Gettysburg 'Personal Experience' For Viewers of Canvas

of the Battle of Gettysburg. (This was believed to have wound up in Japan.)

The era of the cycloramas preceded the era of the movie. Everyone got into the act. One cyclorama of a Mississippi river scene, *steamboat to steamship* in length, it uncurred to give the name of the illustration.

Before the Miller group had finished its cyclorama, a French artist, Paul Philippinus, somehow managed to scoop them with his first sketches and charts. He had his models in the round and had the complete, finished version of the battle before the Dayton-sponsored work was even started.

The Philippinus work "opened" in Boston, before Dayton's was seen.

"The Philippinus canvas reminds too much of France," says Miller. "It was a copy of the original painting of the same name the famous French artist (who painted the *Battle of Waterloo*) put himself in a corner under a tree."

Arguably still rage over as he copied when, sometime in 1863, a cyclorama (now lost) was sold to Japan for its appearance.

The Philippinus canvas appeared at the St. Louis Exposition and in Chicago.

Miller, who naturally claims the Dayton work, claims it is more accurate than the Philippinus canvas.

Henry Holt, widow of the general, visited the St. Louis Exposition in company with Alice Rosenthal Leavenworth. There is a story that she looked at the cyclorama and exclaimed, "That's not Gettysburg. That's the Battle of Bull Run." Henry Holt, who was the general, is reported to have said, "Go see Harry Miller's *Gettysburg Cyclorama*."

Thousands did. They returned again and again. They were not disappointed. The cyclorama was a success and looked at the actual battle scene, bathed in light. A platform with soldiers, iron men and real weapons gave a 3-D effect to the scene. After the cyclorama was painted, the canvas was unrolled and out the shape of the canvas put parts of the picture out of the perspective.

"Harry Leavenworth helped out his medical education lecturing on it," Miller explained. "In fact he became such an expert on the battle that he was asked to do the commentary on the Philippinus canvas at the St. Louis Exposition."

The cyclorama finally failed to draw crowds. It changed hands several times. When Miller learned the building was to be razed, he bought it and had it moved to a warehouse to only every inch of the canvas. We finished just three days before the cyclorama was scheduled to come down."

"That was a lucky decision for Miller when interest in historical scenes, especially Civil War, was at its height."

He approached the wrecking company head and inquired about the canvas. He decided to raise some money to present it to the city.

One night he heard a fire alarm and saw an orange cloud over the warehouse where he knew it had been stored. He ran to the building and found it had been stored. He

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Occasionally Miller can be prevailed upon to lecture on his prior. He has appeared at West Point and several other places, and the cyclorama can bring him to nearly anywhere in a Repro's van.

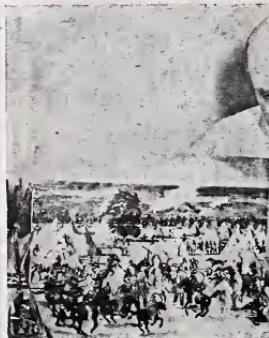
The cyclorama is a part of the Miller collection of photographs, postcards, books and other materials on military history and the Civil War. Miller is a member of the National Military Collectors and Historians.

Born in Dayton, Miller spent his early years teaching school in Dayton, Ohio, before coming to Dayton and at one time, when interest was at white heat, he was instrumental in bringing tournaments here.

Miller has been a Member of the Board for the second time. He quit teaching to work at Wright-Patterson Air Force Base for several years.

At 60 he is among one of the liveliest ones of his life. He likes to battle fields, consume excess and take to excess. Several books (including one on the history of military tournaments) are in his library.

Daytonians may still find, in book form, a new incarnation of their beloved Cyclorama.



Hobbyist Miller's replica is part of large collection of historical items, *Gettysburg's Last Fight*, from the Indian point of view. PAGE 10

CAMERICA, SUNDAY, AUGUST 28, 1960



Dramatic close-up of portion of big battle shows slaughter of horses as well as warriors.

By ELLEN MOFFAT
Camerica Staff Writer

WHAT happened to Dayton's Cyclorama? As interest in the Civil War intensifies, many Daytonians will recall with pleasure the giant, circular canvas that turned the Battle of Gettysburg into a personal experience.

"You grabbed a picnic lunch, asked your Dad for a quarter and took a trolley to the round house near the Soldiers Home."

The canvas gave Gettysburg Ave. its name. What became of it has remained a mystery to most Daytonians.

Some say it was sold to Japan, where it became a study in military strategy.

"I saw it," claims a Dayton woman. "It is at Gettysburg."

Still others insist it went up in smoke, in a warehouse fire. In a way all three views are right. For there were at least three cycloramas of the Battle of Gettysburg, reports R. Russell Miller, 2101 Rayenwood Ave., who has made a lifelong study of the subject.

Even more important he claims to have the only colored replica of the Dayton painting. His claim is backed by a copyright.

THE CYCLORAMA has touched off scores of arguments. Actually, Dayton's famed canvas, Miller has found, was contraced for by a man named Marion Knight, former lieutenant on Hayes' staff. A Miami countian, Knight, with a friend named George Clyde and two Civil War veterans, David Lee and William Evans, organized "Cyclorama, Inc." They planned the canvas sometime before 1888 (for it was first shown July 4 of that year). And they started it at a time Gettysburg was alive in the minds of many throughout the country.

The company hired a group of German immigrant artists headed by a man named Frederick Wilhelm Heine and directed by Wilhelm Werner. They painted it in Chicago. The artists were well organized. Each was an expert. One was a horse painter, another an action man. Others knew uniforms or battle strategy.

The group painted the Battle of Atlanta and the Battle of Lookout Mountain as well as many pastoral scenes. And there is evidence they split up and some painted another cyclorama



Hobbyist Miller's replica is part of large collection of historical items.
Cyclorama's Last Flight from the Indian point of view.

PHILIPPE, PARIS

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